

Deh vieni, non tardar

ESM 13:71

DELIGHTFUL JOY, O COME (From Le Nozze di Figaro) Mezzo-Soprano F .50

OPERA SONGS

MOZART-PLANQUETTE

MOZART, WOLFGANG AMADEUS

DON GIOVANNI

Batti, batti (Chide, oh, chide me)	Soprano, in F	.60
Deh, vieni alla finestra (Ope, ope thy casement, dearest)	Baritone, in D	.50
Il mio tesoro intanto (To my beloved hasten)	Tenor, in Bb	.60
Là ci darem la mano (Nay, bid me not resign, love). (Duet)	Soprano and Baritone, in A	.50
Vedrai carino (Wenn du fein fromm bist) (List, 'twill be well for thee)	Soprano, in C	.50

IL FLAUTO MAGICO (The Magic Flute)

In diesen heil'gen Hallen (Qui sdegno non s'accende) (Within this sacred dwelling) (Who treads the path of duty)	Bass, in E	.40
Là dove prende (Smiles and tears). (Duet)	Soprano and Mez.-Sop., in Eb	.50
O Isis und Osiris (Possenti Numi) (O Isis and Isis)	Bass, in F	.30

LE NOZZE DI FIGARO (The Marriage of Figaro)

Crudel! perchè finora (Why answer so demurely?). (Duet)	Soprano and Baritone, in A	.50
Deh vieni, non tarda (Delightful joy, O come). (Translated by Nathan Haskell Dole)	Mezzo-Soprano, in F	.50
Giunse alfin il momento (Yes, at length 'tis the moment) and Deh vieni (O linger not)	Mezzo-Soprano, in F	.50
Dove sono (Happy childhood)	Soprano, in Bb	.50
Porgi, amor (Oh believe)	Soprano, in Eb	.50
Sull'aria (Sweet zephyr). (Duet)	Two Sopranos, in Bb	.50
Voiche sapete (Tell me, O fair ones). (Translated by Arthur Westbrook)	Mezzo-Soprano, in Bb	.40
do. (Tell me, O fair ones)	Mezzo-Soprano, in Ab	.40
do. (Silently blending) (Ihr, die ihr Triebe)	Mezzo-Soprano, in Bb	.40
do. (Silently blending) (Mon coeur soupire) (Ihr, die ihr Triebe)	Mezzo-Soprano, in Ab	.40

NESSLER, VICTOR E.

DER TROMPETER VON SÄCKINGEN (The Trumpeter of Säckingen)

Behüt' dich Gott (My love, farewell)	Soprano, in G	.50
do.	Alto, in Eb	.50
do.	Baritone, in F	.50
do.	Bass, in D	.50
Ihr heisset mich willkommen (Ye bid us welcome)	Bass, in C	.50

OFFENBACH, JACQUES

LA GRANDE DUCHESSE

Voici le sabre de mon père (The sword of my father)	Mezzo-Soprano, in D	.35
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PLANQUETTE, ROBERT

CHIMES OF NORMANDY (Bells of Corneville)

I am a rover of the sea	Baritone, in Eb	.50
Legend of the bells	Mez.-Sop. and Chorus, in C	.50
On billow rocking	Tenor, in E	.50
When I am by thy side	Alto, in C	.50

(For the Opera Songs of Donizetti, Gounod, Handel, Verdi, and Wagner, see separate lists)

(IN THE MUSICIANS LIBRARY)

SONGS FROM THE OPERAS

Edited by H. E. KREHBIEL

For Soprano	For Mezzo-Soprano	For Tenor
For Alto	For Baritone and Bass	
Bound in paper, cloth back, each		\$2.50
In full cloth, gilt, each		\$3.50

OLIVER DITSON COMPANY~BOSTON

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DELIGHTFUL JOY, O COME

3

(DEH VIENI, NON TARDAR)

From "Le Nozze di Figaro" (1786)

Translated by Nathan Haskell Dole

Edited by H.E. Krehbiel

WOLFGANG AMADEUS MOZART

(1756 - 1791)

Allegro vivace assai

PIANO

Recitative, tranquillo et espressivo

Text:

Text:

Text:

Now at last comes the mo-ment when, with-out ap-pre-hen-sion, mine arms may hold my dar-ling!
 Giun-se al-fin il mo-men-to, che go-drò sen-za af-fan - no in brac-cio all' i - dol mi - o.
it comes at last the moment that I'll enjoy without anxiety in my arms the idol my

Ye faint fore-bod-ings, with - in my heart re-dou-bling Cease to rise, sweet an-ti - ci - pa-tion
 Ti - mi - de cu - re, u - sci - te dal mio pet - to, a tur - bar non ve - ni - te il mio di-
faint cares released from my breast to disturb do not come the my

Text:

trou-bling!
let - to!

Oh, where the heart with love's mild ray is
Oh co - me par che all' a - mo - ro - so
oh how it seems that to die loving

p

tr

Text:

bright - en'd, how is the beau - ty height - en'd of Na - ture in all her
fo - co l'a - me - ni - tà del lo - co, la ter - ra e il ciel ri -
fire the amenity of the place the earth and the sky

Text:

Text:

Text:

phas-es!
spon-da,
responds

Night too my hap - py mys - ter - y aids and prais-es!
co - me la not - te i fur - ti miei se - con - da!
how the night the escapades my favors

Andante

p

Text:

p

De - light - ful joy, O come with - out de - lay - ing,
Deh *vie - ni, non tar - dar, o gio - ja bel - la,*
OH COME NOT LATE OH JOY BEAUTIFUL

Come now, the voice of faith - ful love o - bey - ing, While dark the gold - en
vie - ni o - ve a - mo - re per go - der t'ap - pel - la, fin - chè non splen - de in
COME NOW LOVE TO ENVOY YOU CALL UNTIL NOT SPLENDID IN

torch of night re - main - eth, While the shad - ows are dense and si - lence
ciel not - tur - na fa - ce fin - chè l'a - ria è ancor bruna, e il mon - do
HEAVEN NIGHT APPEARS UNTIL THE AIR IS YET DARK AND THE EARTH

Text:

reign - eth!
ta - ce.

Here gen - tly purls the
Qui *mor - mo - ra il ru -*
WHAT WHISPERS THE

Text:

brook, the zeph - yr dal - lies, Ev - er cheer-ing the heart with joc-und
 scel, qui scher - za l'au - ra, che col dol - ce su - sur - ro il cor ri -
BROOK - WHAT PLAYS THE ZEPHYRUS WHAT WITH SWEET

sal - lies, Here smile the sweet-est flow'rs to charm the sen - ses,
 stau - ra, qui ri - do - noi fio - ret - tie l'er - ba è fre - sca,
THEY LAUGH TO US LITTLE FLOWERS AND THE GRASS IS FRESH

Text:

Here in joy-ance of love a heav'n com - men - ces. Come, — my be -
 ai pia - ce - ri d'a - mor qui tut - to a - de - sca. Vie — come — ni, ben -
IN THE PLEASURE OF LOVE WHICH ALL

Text:

lov - ed, where spring her wealth dis - clo - ses, Come, — my
 mi - o, tra — que - ste pian - te a - sco - se, vie — come — ni,
LOVED WHERE THESE PLANTS SPRING

loved — one! Round thy fair brow I'll twine fra - grant wreaths —
vie - come - ni! ti vo' la fron - te in - co - ro - nar
COME I WANT THE BROW TO GARLAND

— of ro - - ses, Round thy fair brow I'll twine fra - grant
 — di ro - - se, ti vo' la fron - te in - co - ro -
OF ROSES I WANT THE BROWS TO GARLAND

wreaths — of ro - ses, wreaths — of
 nar, in - co - ro - nar — di
TO GARLAND OF

ro - - ses!
 ro - - se!
ROSES

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A tone is *something to hear*. Therefore, to be right it must satisfy the trained ear.

A good tone is *easily produced*. It is the bad tone that is difficult.

A considerable part of voice-training must be devoted to *getting rid of resistance*, that is, enort at the wrong point.

Good voice-production is based on the *right idea* of tone and right conditions of the instrument.

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OPERA SONGS

MASSENET-MONTEVERDE

MASSENET, JULES

HÉRODIADE

Celui dont la parole (He whose compelling word)
Vision fugitive (Vision fair)

Mezzo-Soprano, in E \flat .40
Bass, in B \flat .50

MANON

Ah! fuyez, douce image (Ah! depart, image fair)
Le rêve (The dream)

Tenor, in E \flat .40
High, in A; Medium, in F .50

MEYERBEER, GIACOMO

DINORAH (Le Pardon de Ploërmel)

Ombre légère (Light flitting shadow). (Shadow Song). (Translated by
Arthur Westbrook)

Soprano, in D \flat 1.00
Soprano, in C 1.00

Ombra leggiera (Light flitting shadow). (Shadow Song)

L'AFRICAIN

O Paradis sorti de l'onde (O Paradise from bright waves risen)

Tenor, in G \flat .50

LES HUGUENOTS

Jeunes beautés sous ce feuillage (Beneath the shade the flowers were
sleeping) (The vale of rest). (Arranged from Chorus)

Medium voice, in D .50

Noble seigneurs, salut! (To you, my lords, a greeting!). (Song of
the Page). (Translated by Arthur Westbrook)

Mezzo-Soprano, in B \flat .50

Noble seigneurs, salut! (Leiti signor, salute!) (Ihr edlen Herrn,
allhier!) (Most noble Lords!). (Song of the Page). (Translated by
Mrs. M. W. B.)

Mezzo-Soprano, in G .50
Alto, in F .50

do. do.

LE PROPHÈTE

Ah! mon fils! (Ah! figliuol!) (Ah! my child!)

Mezzo-Soprano, in F \sharp .50

ROBERT LE DIABLE

Robert! toi que j'aime (Roberto, tu che adoro) (Robert, Robert, mein
Geliebter)
(Ah Robert! idol of my heart)

{ Soprano, in F .60
Alto, in D .60

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